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THE MOTIF OF LOVE AND SEPARATION IN THE CREATION OF KUTLIBEKA RAHIMBOYEVA

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ABSTRACT

The article reveals the reflection of feelings such as love, fidelity, Wasl-U hajr in world and national literature, as well as the interpretation of these feelings in the work of Qutlibeka Rahimboyeva from the current Uzbek poetry exponents, the art of using artistic means in their expression, and the illumination unlike other female poets, on the example of poetry poems.

KEYWORDS

Poetry, lyrical Hero, Love, Love and separation, veiling of feelings, Fine Arts.

INTRODUCTION

It is known that the themes of love, friendship and separation, loyalty and betrayal in both world and national literature have shaken the psyche of artists since ancient times, stirred their feelings, sometimes kept them happy, sometimes hurt their peace. It is one of the themes that has been polished in the heart of every lover for centuries, and is renewed and brightened in the work of every artist. In fact, the world was born of love, bathed in the rains of eternal love, wandered in the winds of emigration...

It is known that the themes of love and separation form the main part of the works of Sappho and Alkey, representatives of the literature of the ancient world. The masterpieces of our Uzbek classical literature are also dominated by poems written on the themes of love and emigration:

Jonima o't soldi ul ruxsorayi zebo yana,

Ko'ngluma ul zulf bo'ldi moyayi savdo yana.

Z.M. Babur's radif ghazal of "Yana"

If we pay attention to the works of Qutlibeka Rahimboyeva, in her poems on the subject of love and love, a pure heart, sincere feelings, pride, glorifying love, cherishing it as a divine, precious blessing, therefore, unlike other female poets, feeling, we can see that the expressions are slightly veiled. The main part of the poet's poems on this topic were included in the collection "Long Days" published in 1984, and are an expression of emotional experiences and mental landscapes written around the age of 30. The following poem from this book is the exact proof of our words:

"Yo'q" – dedimi Sizni –

kimdir.

Bu – yanglish,

mening vujudimda,

mamlakatimda

Siz hali ham Shohsiz,

Hazrati Ishq.

This poem of the poetess was written on the basis of the art of inspiration. Iyhom (ar. - to doubt, mislead) - to use one word in two or more meanings at the same time. It is not a word whose meaning can be understood at first sight, but the second hidden meaning is considered the original meaning of the poet. In the text of the poem, we witness that this same art is used in four places. At first glance, it seems that the poetess is referring to love, which confuses the reader. It is clear to all of us that in fiction, especially in poetry, universal feelings, abstract concepts, Motherland and Motherland are referred to as "sen" and not "siz". Secondly, when the poetess addresses herself as "siz", it is written with capital

letters in both places. It is understood that the accent in the sentence is artificially placed on this word. The given evidence shows that no matter how secretly the lyrical hero expresses his love, the meanings of high respect, exaltation and caress hidden under this word can be felt. The conclusion of the analysis becomes even easier when the words "Siz hali ham Shohsiz, Hazrati Ishq" in the last lines are analyzed based on the above analysis.

The motif of love and separation is reflected in the poems of Qutlibeka from the series "Siz shuncha yaxshisiz" included in this collection. We see a beautiful image of the motif of separation in the poem that we would like to quote below:

To'xtaysiz yana bir ko'rgingiz kelib,

Qarog'ingiz – suvga cho'kayotgan cho'g'.

Tashlab ketmoqlikka ko'zingiz qiymas,

Olib ketolmaysiz ilojingiz yo'q.

The poetess vividly reflects the anguish of two lovers who have to bear the obligation of separation in an artistic language with circumstances familiar to everyone. The situation described in this paragraph is an example of a shot being depicted on the screen in a large scale before our eyes. A lover who is leaving his beloved turns back to see her once more. At the same time, your eyes fall on the eyes of a lover with tears in his eyes. The poet describes this situation as "Qarog'ingiz – suvga cho'kayotgan cho'g'", using metaphor, which is one of the beautiful arts, she looks at "suvga cho'kayotgan cho'g'" b makes a unique simile. The next two stanzas further clarify the sufferings and sad fate of the lover who is stuck between two paths.

The second poem in this series below is a continuation of the above poem:

So'roqladim, topdim siz sevgan kuyni,

Siz sevgan gullarni saralab qo'ydim.

Siz sevgan ranglarda yasatib uyni,

O'zim ham shu rangda liboslar kiydim.

Lahzalar qalbimga sezdirib kechdi,

Siz bo'lib tuyildi o'tgan har sharpa

Eshikni ko'p marta yugurib ochdim

Va ohista yopdim yana ko'p marta.

Siz-chi, ostonadan ketdingiz qaytib,

Sog'inchingiz-u... so'ngra uzringiz
aytib.

This poem describes the days of Yor's hijran and describes the days of separation. A woman who loves a person with all her being forgets herself and lives for her lover. While the woman is waiting for her lover who left her to return one day, she finds the tunes she loves, listens to them, and creates them in her body. So that she will be happy when her husband comes, she arranges the flowers she loves, decorates the house with the colors she loves, and even wears clothes in these colors. But it is not surprising if this situation has been repeated several times. In the first stanza, the lover's longing was weaker. There was confidence that Yor would return soon.

In the second paragraph, the longing began to increase, and the woman's eyes were always on the road. Every passing ghost seemed to him to be his

beloved, and he opened the door many times with longing and hope, and gently closed it with despair. In the next two-line clause, he directly addresses the shore. "Siz-chi, ostonadan ketdingiz qaytib, Sog'inchingiz-u... so'ngra uzringiz aytib". After these sentences, longing turned into pain.

The following poems of Qutlibeka, which belong to the series "Siz shuncha yaxshisiz", were written in the same context: "Men sizni kutyapman", "Siz kelar kun", "Eshikdan kirasiz...", "Ko'zingizda tashvish suvrati nechun...", "Bitta buloqdagi yaproqlar misol...", "Yilning to'rt fasli ham...".

In these poems, the lover lives with longing for her husband, with the hope that "he will come back" and lives only waiting for that one day, while in other poems, she wants to make her lover happy, even for a moment. It depicts the love of a beloved who is willing to do anything to see.

Men g'arib emasman, bilsangiz,
Do'stim ko'p bu oydin kechada.

Baribir o'zingiz kelsangiz,

Baridan ketaman, kechaman!

Also, in the poem, which was included in the "Uyg'onish fasli" collection, published around 35 years old in 1989, the love motif leading "Boshimda bir osmon yulduz-sham..." is leading from the worlds for the beloved Yor Visoli. The following excerpt taken from Qutlibeka's book "Ozodlik" published in 1991 describes the days of hijran of the lyrical hero:

Eh, siz bormisiz, sizim,

Siz yurasiz, qaylarda?!

The poet wrote these lines from the poem “Dunyo shu kech turlandi...” when she was around 40 years old. It can be seen that poems with the motif of separation are more common in Qutlibeka's poetry.

Sevmaklikdan o'zga iqtidorim yo'q –

Telba bir erkakka tegishli qulman.

Umrin sarig' kiydi yechib yashil, ko'k,

Men yolg'iz muhabbat bilan mashg'ulman.

One of the next series of poems included in this collection entitled “Men” was written in the spirit of depression. The lyrical hero, who did not receive a worthy response to his lover, blames himself and writes off his lover. In another poem entitled “Qo'shiqdan so'ng...”, the poetess writes the following lines about love:

“Dunyoda muhabbatdan yiroq hislarning,

“Yiroq tuyg'ularning o'lgani yaxshi.

Qutlibeka, the owner of about ten poetry collections, has few poems in the spirit of passionate love in her work, but her poems with the motif of longing, hijran, visal and separation, which include the theme of love, occupy the main place. .

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